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the Louvre. Pierre la Fèvre also commenced work in the Louvre in 1640. The foundation of the Gobelins by Louis XIV in 1662 brought to a close the flourishing activity of these minor ateliers of Paris.

The tapestry just acquired formed part of the set of Diana after the cartoons of Dubreuil. The border design is different, however, from that of the set in the Garde-Meuble, Paris, and of a set now in a dealer's possession. A third set is in Vienna. Harmonious in color, skilful in composition, our new accession makes a stately effect. The fineness of the weaving is enhanced by occasional passages woven with gold. These Paris tapestries of the first half of the seventeenth century are so rarely available that the Museum may be congratulated upon the acquisition of this beautiful hanging.

Long exhibited at the Museum as a loan, a characteristic Flemish tapestry of the seventeenth century, representing Moses Striking the Rock, has been presented by the Family of Frederick W. Rhineland, through Thomas M. Rhineland. This large, decorative hanging is exhibited in one of the armor galleries.

J. B.

FRENCH, ENGLISH, AND AMERICAN PAINTINGS

THIS article and those in the July and August BULLETINS provide a brief account of every picture in the truly remarkable collection of paintings so generously lent for the Fiftieth Anniversary Exhibition and still on view in the galleries. The two superb landscapes by Poussin¹ appear in none of the catalogues of his work. They are companion pieces; in each is shown an episode from the story of Orpheus and Eurydice. In the first the death of Eurydice takes place in a serene and noble landscape with lofty trees to right and left. Orpheus, sitting on the bank of a pool in the foreground, has been singing and accompanying himself on the lyre, his listeners two nymphs and two

young men. The scream of Eurydice breaks into his song and one of the young men rises to his feet and calls out as he points toward her. The serpent has bitten her heel as she kneels on the grass and she lets fall the basket in which she has been gathering flowers; her two companions hold up their hands in horror. At the left of the picture, by a spring half-hidden in the bushes, a water nymph is also startled by her cry. The river Peneus flows through the landscape; men are bathing in it and on its banks are trees in autumn foliage which in one place screen the lower stories of a palace, with smoke curling from its roof. A mountain is beyond and at its base toward the left the towers of a little town are silhouetted against the sky. It is evening and the setting sun darts rays through the clouds. The painting follows closely a beautiful drawing in the Museum at Chantilly (No. 197), and a picture in the Louvre (painted in 1659 for Lebrun) has the same subject amplified.

"When the lord had mourned her to the full in the upper world," says Ovid, "that he might try the shades as well, he dared to go down to the Stygian world through the gates of Taenarus." This is the text for the second painting. It shows a fitting country for the entrance to the realm of Hades. In a mountain of bare rock, jagged and forbidding, at the center of the picture one can make out a dim cavern. Orpheus has not yet seen it or, if he has, is unaware that it is the place he seeks. He asks his way of a bearded shepherd who sits on a knoll beside the path, his crook and Pan's pipes by him. The shepherd points over the valleys where his sheep are grazing toward the cavern. The figures are in the middle of the foreground; a little to the left of them and at the extreme right of the composition are clumps of trees, their discordant shapes as well as the angry blue of the sky accounting in good part for the baleful expression that the work conveys in contrast to the tranquil beauty of the Thessalian landscape of the first picture. Both are excellent examples of this greatest of French painters, and show the clarity of his thought and the order and

¹Companion works, in oil, both H. 47½ in.; W. 71 in. Lent anonymously. Gallery 20.

restraint of his workmanship, qualities which the hurried spectator is apt to overlook.

A brilliant example of French painting of the eighteenth century is seen in Fragonard's *Le Billet Doux*,¹ lent by Jules S. Bache. The very title suggests the paint and patches and gallant coquetry which set the tune for art in Louis XV's time.

back of which is written "painted by Fragonard in 1769 in one hour's time."

French painting of the eighteenth century is further represented by the admirable collection of pictures lent to the exhibition by Mr. and Mrs. S. R. Bertron. One work each from most of the greatest painters of that brilliant period is included: Watteau, Pater, Lancret, Boucher, Nattier,



LE BILLET DOUX BY FRAGONARD

The painting has been made with supreme dexterity and possesses the vivacity and irresponsibility of a sketch; it has been dashed in with a brush dipped in transparent brown over which with rapid strokes are expressed shimmering silk, woolly dog, velvet upholstery, all bathed in a sunlight rich as gold dust. The impulsiveness of this charming performance recalls the portrait of a musician in the Louvre on the

¹Oil. H. 40½ in.; W. 26½ in. From the E. Cronier Collection. Published and reproduced: P. de Nolhac, p. 146. Gallery 20.

Fragonard, La Tour, Perronneau. *Le Joueur de Castagnettes*¹ by Watteau is in his haunting vein of gayety, wistfully muted. A male performer from the *comédie italienne* is dancing with castanets to music made by a bagpiper. Two ladies attended by cavaliers sit on a bench. Another couple is engaged in "fair disport and courting dalliance." Twilight breathes romance among the trees and urns of the old park.

¹Oil on canvas. H. 13⅝ in.; W. 17 in. Gallery 20.

In *The Swing*¹ by Pater, who was for one precious month the pupil of the incomparable Watteau, is seen again the engaging *fête galante*. The scene is a park where a fountain is playing and a party of young people dressed in flashing silks and satins are amusing themselves. The highest point of light is at the center of the scene where sits a lady wearing a white dress with a pink bodice. She is taking fruit from a basket offered by a youth. A gallant at her shoulder plays a flute to her, while a child at her knee competes for her gracious attention. Two little girls gather roses nearby and four romantic couples are disposed about the scene. One of the ladies sits in a swing suspended from the branch of a tree. Another, at the left of the picture, turns her tiny head looking over her shoulder as if to acknowledge to the spectator that if she came from Pater's brush it was Watteau's imagination that created her.

Among these painters of the eighteenth century there were few who did not take up portraiture at least occasionally. Lancret among others sometimes left his romantic groups. A little portrait² by him, included in the group lent by Mr. and Mrs. Bertron, depicts an unidentified aristocratic lady of haughty countenance, lolling as far as stiff brocade and inflexible stays permit on a garden seat.

By Boucher also there is a *Portrait of a Lady*,³ identity unknown. The coloring is blonde and delicate, and her pretty, sprightly face, the face of a frivolous but amiable woman, is colored with an art hardly less than that displayed by the portraitist in painting her bouquet of roses in such an exquisitely faded pink.

The portrait of La Baronne Elisabeth de Rigoley d'Ogny⁴ by Nattier is one in

which this flattering painter of the ladies of Louis' court exhibits unusual convincingness. The face shows decided force of character mitigated by shy graciousness. Nattier has as usual deified his sitter, casting her for the rôle of Flora, giving her clouds to recline on and flowers to scatter. The picture came from a château near Bordeaux belonging to descendants of the sitter.

*La Bonne Mère*¹ by Fragonard, also lent by Mr. and Mrs. Bertron, is known best from the engraving by Nicholas de Launay. It belongs to a group of such ingenious productions as the *Schoolmistress* of the Wallace Collection, which appear to have been painted during the early years of the artist's happy domestic life when he had for models his own son and daughter and his pretty sister-in-law. Simpler in grouping and in subject-matter than the others, it is perhaps the most pleasing among the group. The good mother, herself a mere child, sits among roses, a picture of blissful innocence, performing the happy little offices of motherhood. There is another version of *La Bonne Mère*, not so finished, in which she is shown peeping into the cradle, while a book lies unread in her lap.

To none of the eighteenth-century men do we owe our knowledge of the appearance of important personages of the period more than to the pastelist, La Tour. The *Portrait of a Man*² by him in the loan collection is a picture full of spirit and fidelity. Its resemblance to a sketch at St. Quentin makes it seem not unlikely that the sitter was Jean de Julienne, ardent collector of art and friend and patron of Watteau. The portrait shows an intellectual gentleman of middle age whose eyes wear an expression skeptical and witty, without unkindness.

Perronneau, whose pastel portrait of La Marquise d'Anglure³ forms a pendant to

¹Oil on canvas. H. 28½ in.; W. 36 in. Gallery 20.

²Oil on wood. H. 11 in.; W. 13 in. Gallery 20.

³Oil on canvas. Oval, H. 29 in.; W. 24 in. Gallery 20.

⁴Oil on canvas. H. 53¼ in.; W. 42 in. Signed: Nattier, pinxit. 1752. Published: Exhibition catalogue, *Cent-Portraits de Femmes*, Paris, 1910, No. 80. Gallery 20.

¹Oil on canvas, oval. H. 25½ in.; W. 21½ in. From the Collection of M. Spitzer. Published: R. Portalis, Fragonard, p. 281. Gallery 20.

²Pastel on paper. H. 24 in.; W. 20¾ in. Gallery 20.

³Pastel on paper, oval. H. 24¾ in.; W. 19¾ in. From the de Bryas Collection. Published: Vaillat and Ratouis de Limay, No. 166. Gallery 20.

the La Tour picture, never achieved the position at the Pompadour's court which was accorded to La Tour, and as a rule he devoted himself to picturing people of somewhat lower station than the mighty ones who clamored to sit to his brilliant and capricious elder. La Marquise d'Anglure, who appears an unusually matter-of-fact lady for her epoch and nationality, wears her hair dressed high with curls hanging after the fashion of Marie Antoinette, indicating a late date.

Though he is primarily famous for his landscapes, Corot was also a master of figure subjects. *Revery*¹ by him, lent anonymously, is one of those studies from the model which the artist was in the habit of making once in so often as a variation from his landscape work. It is catalogued by Robaut under the title of *La Bohémienne Reveuse* (Corot, No. 1422, p. 60), as having been painted about 1860 or 65. "This figure," says Robaut, "like many others that Corot painted is decked out with draperies and haphazard clothes without any other aim than the harmony of coloration and values."

The *Fisherman*² by Corot, lent by George F. Baker, is in the better-known vein of the artist. The sun can scarcely have come an hour above the horizon and morning mists still cling about the river. On either side of the stream rise graceful trees, poplars and birches, their bark and foliage silvery in the young day. Knee-deep in the river wades the fisherman reaching with his pole across the stream. A companion watches from the bushes; their two caps, red and pink, are the only bright spots of color in the gray-green landscape. Through an opening between the trees is seen a village, far across the water.

In Rousseau's *Morning Effect: The Fisherman*,³ lent also by George F. Baker,

¹H. 19½ in.; W. 14¼ in. Signed: Corot. Formerly in the Hadenque Saudras Collection, sold Paris, 1880. Gallery 21.

²Oil. H. 39½ in.; W. 32 in. Signed: Corot. From the collection of Charles T. Yerkes, New York. Catalogued by A. Robaut, No. 1719. Gallery 21.

³Oil on canvas. H. 37¼ in.; W. 53½ in. Signed, lower left: TH. Rousseau. Published: *Gazette des Beaux-Arts*, 1913, p. 107. Gallery 21.

the fisherman and his dog are seen leaving a pond behind them and coming through sparse woodland, their long shadows cast ahead of them by a sun half veiled. In the course of his passionate struggle to attain scrupulous fidelity to nature, Rousseau has chosen here to study his subject drenched in morning mist, a condition of atmosphere which has appealed more usually to poetic painters like Corot, to twittering larks rather than to eagles, to use Co-



REVERY BY COROT

rot's own modest figure. And so through habit one is apt to sense a poetry which the artist himself strove ascetically to forego.

The *Drinkers*¹ by Daumier, lent by Adolph Lewisohn, is the usual fine revelation of the artist's power. Almost silhouetted against a white wall, two vagabonds sit at a table out of doors. One, his scarecrow body stiffly erect, pours himself a drink, while his companion slouches on a bench opposite. The painting is in browns and grays, the figures being simplified to the last degree of expres-

¹Oil. H. 14½ in.; W. 11¾ in. Signed: H. D. Gallery 21.

sive contour. Baudelaire called Daumier one of the most important men, not merely in caricature, but in modern art.

The charming Portrait of a Girl with a Dog¹ by Ricard which was lent for the Fiftieth Anniversary by S. W. de Jonge, has since been given to the Museum by him. It was noted as a gift in the June BULLETIN, p. 140.

The excellent representation in the Museum of Manet has been supplemented by an important Still Life² lent by Mrs. Eugene Meyer, Jr. A melon in a silver platter is placed in front of a black bottle and a glass goblet. On a starched napkin thrown beside these articles are a bunch of green grapes, a peach, a dish of pears, and a rose, all on a mahogany sideboard against a gray wall. The picture is painted in full light with strong flat colors in the manner which, so incomprehensibly to us of today, was regarded as dangerous and revolutionary in the painter's lifetime. The work dates from about 1870 when Manet's astonishing virtuosity had become fully developed.

Degas' subjects are comparatively restricted. Race-horses, washerwomen, ballet girls, milliners, nude women at their toilet, these he painted again and again throughout his career. At about the time his friend Manet was essaying the same theme, Degas painted the first of his race-horse pictures in 1866. The picture by him in this exhibition, *Before the Race*,³ lent by Miss Lizzie Bliss, was painted in 1884. A number of horses are being exercised in a green meadow by their jockeys, wearing bright red, yellow, and blue coats with particolored sleeves. No one has more admirably caught the momentary starts and curvets of the high-strung animals. A pastel, *Horses in the Pasture*, a study of the same composition, is reproduced in Lafond, page 42.

Two paintings by Cézanne have been borrowed. The portrait of the artist's

¹Oil on canvas. H. 22 in.; W. 18½ in. Signed: G. R. Gallery 20.

²Oil. H. 27¼ in.; W. 36¼ in. Signed: Manet. Gallery 21.

³Oil on canvas. H. 18¼ in.; W. 21½ in. Signed: Degas 84. Gallery 21.

wife,¹ lent by John Quinn, was painted in 1877. Mme. Cézanne is seated in a maroon-colored upholstered chair; she is shown to the waist wearing a black dress striped with gray. The background is a grayish white wall; a black drapery hangs at the upper left-hand corner of the picture. Cézanne painted many portraits of his wife; like Rembrandt he often utilized as models members of his own household, himself most frequently, having no clients at the time and looking upon each picture he made only as a study.

The Portrait of a Sailor,² lent by Mrs. Eugene Meyer, Jr., dates from the last of Cézanne's life; it may indeed be the last oil painting on which he worked. The treatment varies from Mr. Quinn's picture in that the artist's vision has become even simpler and his execution even more summary during the quarter century that intervenes between them. "He worked not for honor or renown," writes his friend, Théodore Duret, "inasmuch as these rewards appeared to be definitely withheld from him. Nor did he work for gain, as his works did not sell. He painted his pictures because he was impelled to by his nature, and he had the delight in working which springs from the satisfaction of an imperious need."

One of the stanchest members of the French impressionist group was Camille Pissarro whose *Apple-trees in Blossom*³ has been lent by William Church Osborn. The composition is wholly unconventional, almost accidental, in accord with the tenets of the group. Against sparse woods not yet in mature leaf are seen a number of young apple-trees in full blow, their pale blossoms vibrating in the strong, diffused light of a steamy spring day. The picture was painted out of doors directly on the spot during the artist's long stay at Eragny-Bazincourt not far from Giverny. The following year, 1896, trouble with his eyes forced Pissarro to give up this practice and he moved to Paris where from windows

¹Oil. H. 22½ in.; W. 18½ in. Reproduced in Cézanne by Vollard, plate 39. Gallery 21.

²Oil. H. 42¼ in.; W. 29½ in. Gallery 21.

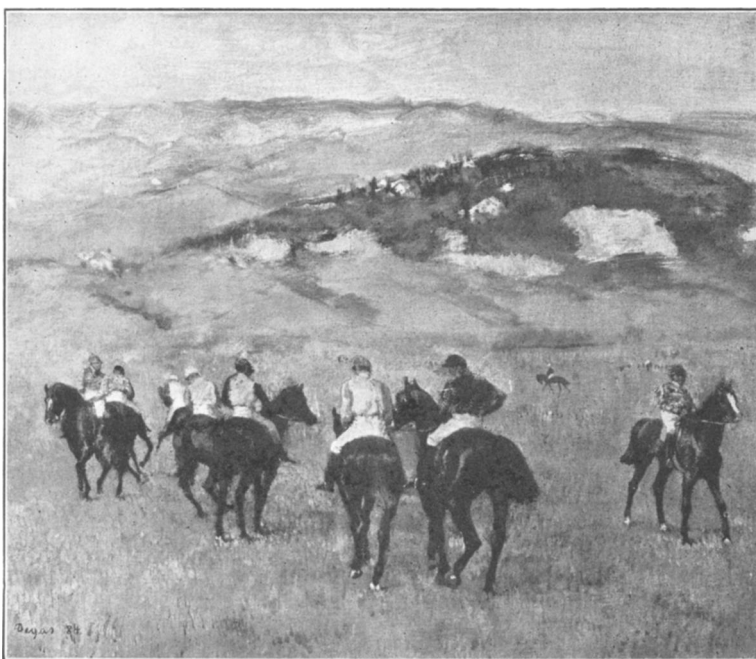
³Oil on canvas. H. 29¼ in.; W. 36½ in. Signed: C. Pissarro. 95— Gallery 21.

overlooking the city he painted his famous street scenes.

From the same lender is another painting of the plein-air school, by Monet, impressionist par excellence. It is one of the series showing the town of Vetheuil¹ made while Monet was living there. The town is seen from the opposite bank of the Seine. The fresh blue sky is reflected in the river, the rippled surface of which gives back

an early landscape, shows peasants walking along a path toward a village in a fold of the hills. The rolling country is painted tenderly, appearing as though about to dissolve into the caressing atmosphere.

In the Meadow,¹ the other picture by Renoir, is in his gayest mood. Two girls sit in the grass under the trees, facing away from the spectator toward a wide landscape. In their dresses and ribbons



BEFORE THE RACE BY DEGAS

also poplar trees and the white houses of Vetheuil with the church spire in their midst. After Monet had lived a number of years at Giverny, he returned to Vetheuil to paint a second series from about the same position.

Renoir, whose original vision and method are so strongly influencing many painters of modern tendencies, is represented by two paintings lent by Adolph Lewisohn. One,²

¹Oil. H. 33 $\frac{3}{4}$ in.; W. 39 $\frac{1}{2}$ in. Signed: Claude Monet 1880. Gallery 21.

²Oil. H. 21 $\frac{1}{2}$ in.; W. 26 in. Signed: Renoir 79. Gallery 21.

are seen bright rose and lively blue like the plumage of macaws and cockatoos, and these joyous hues are carried with variations into grass, trees, and distant landscape, an extraordinary and original color vision.

The purely realistic outlook of the Impressionists, his first guides, failed to satisfy the primitive and symbolical aspirations of Gauguin. After many searchings he found his ideal in the gorgeous land-

¹Oil. H. 32 $\frac{1}{2}$ in.; W. 26 in. Signed: Renoir. From the A. B. Emmons Collection, Newport. Gallery 21.

scape and the fresh life of the South Sea Islands. His two pictures in the present exhibition, both lent by Adolph Lewisohn, were painted in Tahiti. The earlier, dated 1891, is called *la Orana Maria*,¹ "I salute you, Mary," in the language of that island. In the picture is a Tahitian mother, wearing a vermilion drapery with a large batik design of white flowers, who carries her baby on her shoulders. She is adored by two women standing side by side, near whom an angel with blue and yellow wings alights. The form of the angel is made indistinct by the leaves and blossoms of a tree that grows from the foreground. Tropical fruits are strewn in the viridian green grass at the bottom of the composition; the ground is lavender, brown, and yellow in broad bands; enormous, gaudy plants break the lines of the plain, the deep blue sea, the slaty mountains, and the blue and white sky. The lavishness and brilliancy of Gauguin's color have been unknown in European painting since the fifteenth century, but in Oriental art one can find its like.

The color of the other picture by Gauguin, *Women by a River*,² is less barbaric. It was painted six years after the *la Orana Maria* was painted. Two nude women, one standing at the right, one seated with her back toward the spectator, are on the hillock which forms the foreground, and two others, in pink and yellow draperies, are below walking on the river bank. The figures and two blue tree trunks cut into the large mosaic of pink and dark green which represents the farther shrubbery, and the pink, pearl, yellow, and deep purple of the river. The hillock is lavender, pink, and orange, but the dominant note in this astounding scale of color is at the left, the intense vermilion of the river bank, and against this is shown one of those monstrous plants by which Gauguin expresses the exuberance of tropical fertility. The forms are massive and crude—the figures particularly, as though hewn

out of some forbidding material with an unwieldy implement.

Odilon Redon, though he exhibited with the Impressionists, differed totally from their point of view. He was altogether imaginative; his pictures express fancies or dreams, and their significance generally escapes description. His two paintings borrowed for this exhibition are lent by John Quinn. One of these, called *Illumined Flower*,¹ is entirely dream-like. The head and bust of a young woman are shown above a ledge. The background is a sapphire sky and against it is an irregular-shaped glory of yellow light, in the midst of which appears the head. She is ineffably sad and resigned; her eyes, all but closed, look down at fantastic flowers on the ledge in front of her. The mood of the picture is as impalpable as that of music.

A vase of summer wild flowers—poppies, asters, and daisies—with feathery grasses is represented in the other picture, against a golden haze. But even in the doing of this simple and familiar motive the artist has given an expression of aloofness and unreality. One is somewhat astonished to recognize them here as the old friends of the fields.

The self-portrait² by Vincent Van Gogh, lent by John Quinn, was painted about 1887 when the artist was thirty-five. It is a head of startling appearance—one would say the portrait of a man who has just passed through a great crisis. The eyes are strained and deep set, the forehead furrowed, the mouth tightly drawn: the short bristling hair and beard are flame color. The brain trouble from which he had already suffered, the fear and horror of which were finally to drive him to suicide, is evident in the face.

Reynolds' splendid portrait of Lady Betty Delmé,³ lent by Mr. and Mrs.

¹ Paintings in pastel on paper. *Illumined Flower*: H. 23½ in.; W. 20½ in. *Vase of Flowers*: H. 28½ in.; W. 21 in. Gallery 21.

² Oil. H. 16 in.; W. 13½ in. Gallery 21.

³ Oil on canvas. H. 93 in.; W. 57 in. Published: Graves and Cronin, vol. I, p. 241. From the C. J. Wertheimer Collection. Gallery 24.

¹ Oil. H. 44¾ in.; W. 34½ in. Signed and dated 91. Inscribed with its title. Formerly in the Manzi Collection, Paris. Gallery 21.

² Oil. H. 33¾ in.; W. 37 in. Signed and dated: Paul Gauguin 97. Gallery 21.

Herbert L. Satterlee, has been exhibited at the Museum before and is not unfamiliar to the public. Her ladyship sits against the trunk of a tree, her high coiffure serving to accentuate the exquisiteness of the head and the slender neck which bravely bear the bulk decreed by fashion. The eyebrows winging upward give piquancy to the sensitive face. A cloak of rose silk thrown over one shoulder covers the knees, revealing the white dress above. At her knee stands her young son dressed in a suit of scarlet velvet, while his little sister nestles against him and a terrier looks up at him from the ground. The portrait was painted in 1777 and has been engraved by Valentine Green.

By Reynolds also is a portrait of the Honorable Mrs. Watson,¹ afterwards Lady Sondes, lent by Harry Payne Bingham. She is shown sitting on a wooden bench in a park, her hands holding gloves in her lap. She wears a white dress with a blue girdle. An enormous black hat is on her head, and her black cloak is thrown over the bench beside her. The original portrait was painted in 1788. Reynolds later painted for the lady's father, Richard Milles, a replica which was inherited by the sitter herself and remained for several generations in the Sondes family, finally passing through various other hands and coming into the possession of the present owner.

Early American painting is represented in the exhibition by a splendid pair of portraits² by Copley, lent by Mrs. George H. Clements and representing Mr. and Mrs.

Epes Sargent, Jr., of Gloucester, Massachusetts. Mrs. Sargent, posed beside a fountain and dressed in a green riding habit while carrying a plumed hat and a whip, is a woman of aristocratic Colonial type. The companion portrait of her husband shows a man of force, who wears a coat of drab broadcloth, a white cravat, and powdered wig. The portraits show Copley's characteristic well-bred directness. The frames, beautiful examples of American wood carving of the time, attributed to Paul Revere, are noteworthy.

The only American landscape that has been borrowed for this exhibition is October¹ by Twachtman, lent by Charles A. Platt. Pale and misty sunlight pervades the picture. There are two white houses shaded by an elm tree well back in the composition; from them a lawn extends to the bushes and the picket fence in the foreground, where at the left another elm is growing. It is a typical Connecticut landscape executed with all the delicacy and charm that characterize this most sensitive of our followers of the French Impressionists.

An instinctive feeling for decoration is the motive of the painting by Davies, *Adventure*,² lent by Miss Lizzie P. Bliss. Nude young men are traveling over rocks of fantastic shape that show pallid against the black sea. Two of them pause in the foreground at the right to consider the country that lies before them and, farther back at the left across a ravine, their companion leans against a donkey. Gray pines and gnarled trunks grow from the rocks, like those that one sees in Chinese paintings. This poetic and imaginative picture was painted about 1910.

¹Oil on canvas. H. 50 in.; W. 40 $\frac{1}{4}$ in. Published: Graves and Cronin, vol. III, p. 1038. Gallery 24.

²Oil. H. 50 in.; W. 40 in. The portrait of Mrs. Sargent signed: John S. Copley. pin. 1764. Published: Bayley, pp. 88, 89. Gallery 16.

¹Oil. 30 in. sq. Gallery 12.

²Oil. H. 18 in. W. 40 in. Signed A. B. Davies. Gallery 12.